

FROM SESSION 4 | ADVANCED LIGHTING TECHNIQUES

Full Length

In creating this full length image, we start shooting through the umbrella placed overhead. Once we begin shooting, you may find you need to adjust the power of the flash and adjust the height of the umbrella to keep away any unwanted shadows and bright spots.

White Background

We can start with this look and bring it over into a white background. Creating a white background is something you need to do as a photographer and here you can do that with just two lights. Bring in a second light as a background light, with no dome, to the overhead umbrella set up.

Lens VR 70-200mm f/2.8G

Focal Length 95mm

Shutter Speed 1/250s

Aperture f/4

Exposure Compensation 0EV

White Balance Auto1, 0, 0

Flash Mode Commander

Flash Sync Mode Rear Curtain

Group A TTL, -1.0EV (Camera: 0EV, Speedlight: -1.0EV)

Group C TTL, +3.0EV (Camera: 0EV, Speedlight: +3.0EV)

NOTE When you use an umbrella with an umbrella adaptor, the light source is actually off of the umbrella center. If you are lighting really close and have the umbrella up high, you may miss the sweet of the light you want for the subject.

Back to creating our white background...begin by heating up the background light on Group C two to three stops. Now we have a pretty much white background using only two lights.

Lens VR 70-200mm f/2.8G

Focal Length 200mm

Exposure Mode Manual

Shutter Speed 1/250s

Aperture f/4

Exposure Compensation 0EV

ISO Sensitivity ISO 400

White Balance Auto1, 0, 0

Group A TTL, -1.0EV (Camera: 0EV, Speedlight: -1.0EV)

Group C TTL, +3.0EV (Camera: 0EV, Speedlight: +3.0EV)



“Joe Says”

“A benefit of the TTL system is that you command it from where you stand.”



ONE MORE STEP The classic white backdrop lighting setup is a cross light. Here we cross the light using the right flash to light the left side and the left flash to light the right side. This cross light setup gives us an even, white background without any hotspots or shadows. Ideally, we want one to two stops over the main light and less than 1/3 stop of variation across the background.

Lens VR 70-200mm f/2.8G

Focal Length 165mm

Shutter Speed 1/250s

Aperture f/4

Exposure Compensation 0EV

White Balance Auto1, 0, 0,

Group A TTL, -1.0EV (Camera: 0EV, Speedlight: -1.0EV)

Group C TTL, +3.0EV (Camera: 0EV, Speedlight: +3.0EV)



BUILD A DOOR Right now we are getting a ton of wrap around bleed. To fix that, we build the model a doorway with the V-flats and use that to cut that bleeding light to get dead-bang white. The V-flats are blocking the line of sight we need to command Group C so we pull out the Nikon SC29 TTL Coiled Remote Cord to help us with the line-of-sight problem we are encountering.

We built this window to help the lens avoid all the backlight. It creates a nice edge and keeps the light from encroaching on the model.

Lens VR 70-200mm f/2.8G

Focal Length 170mm

Shutter Speed 1/400s

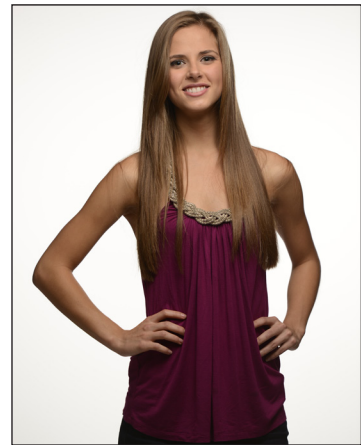
Aperture f/4.5

Exposure Compensation 0EV

White Balance Auto1, 0, 0

Group A TTL, -1.0EV (Camera: 0EV,

Group C M x 1/2 Speedlight: -1.0EV)



“Joe Says”

“As a general rule, I separate my subject from the background by as much distance as I can grab.”